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Volume 33 No. 2

the magic lantern Gazette

collecting... projecting... and sharing

Film Strip Projectors

see article inside

The Magic Lantern Society of the United States and Canada

www.magiclanternsociety.org

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The Magic Lantern in the Northwest

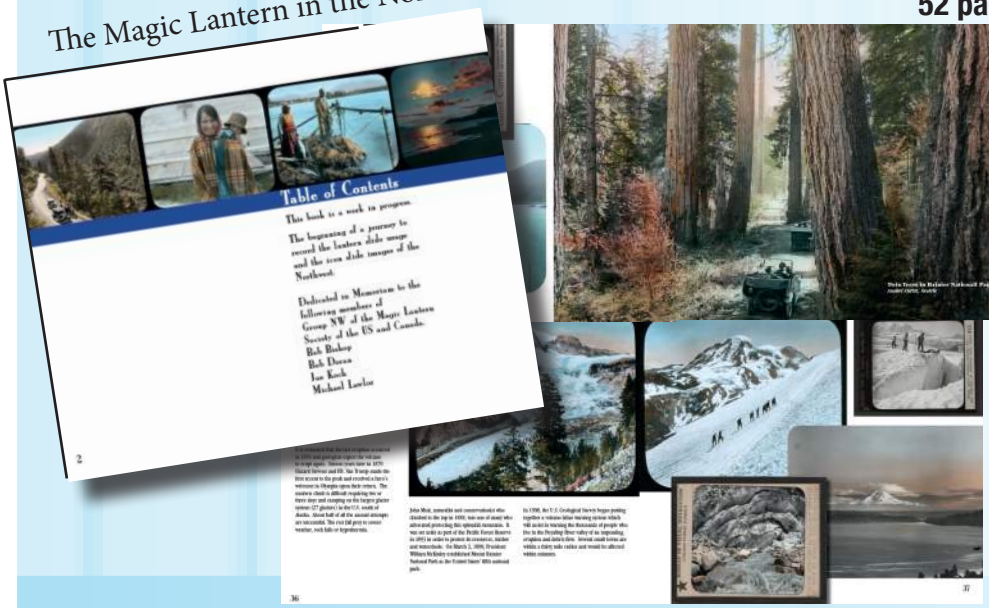
Table of Contents
This book is a work in progress.
The beginning of a journey to record the lantern slide usage and the icon slide images of the Northwest.
Dedicated in Memoriam to the following members of Group NW of the Magic Lantern Society of the US and Canada.
Bob Bishop
Bob Dixon
Jim Kock
Michael Lawler

52 pages

Table of Contents
When lanterns were used in NW
Asahel Curtis creator of lantern slides
Canadian Pacific Railroad
Magic Lantern slides
Others Created Magic Lantern slides
Those that used slides to tell stories
Slides that show the Northwest
Others were told about the Northwest with slides and readings
Manufacturers and producers of lantern material
Founders of the society
The Last Magic Lantern Show
Contributors

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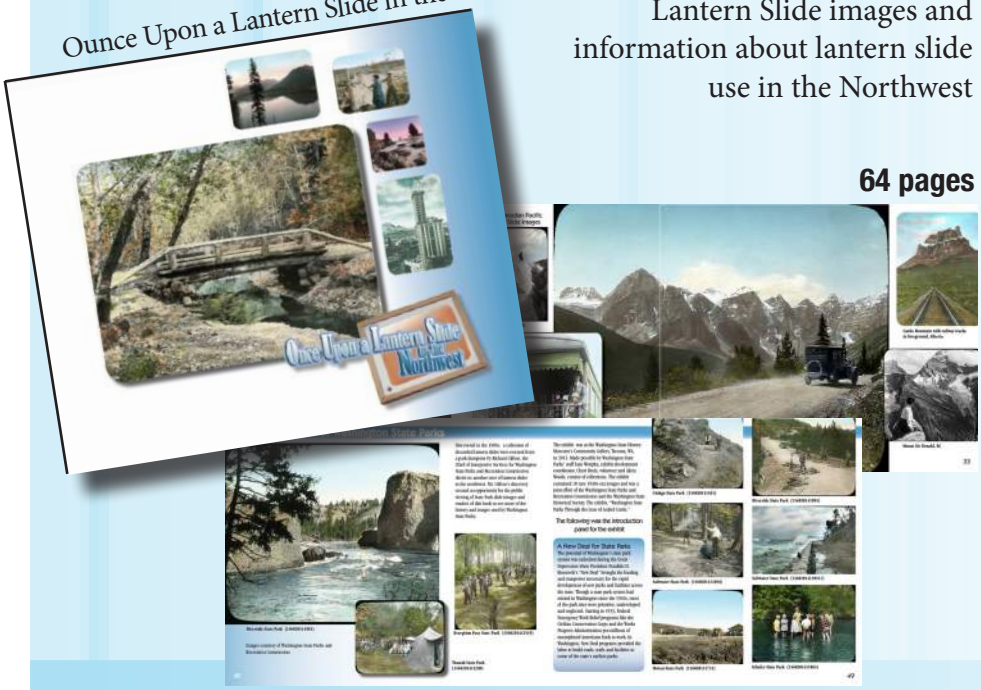
Ounce Upon a Lantern Slide in the Northwest

Lantern Slide images and information about lantern slide use in the Northwest



64 pages

Table of Contents
About the Magic Lantern
What Type of Images Did They Project?
Slides that Moved
Slides of the Northwest From or By Others
Others Created Lantern Slides of the Northwest
Early Use of Slides in the Northwest
Slides Producers
Lantern Slides Document Story in 1911
Slides from 1930
Northwest Pioneer Used Lantern Slides
Slides for Telling Stories
Slides in Walla Walla
Canadian Pacific Railroad Slide Use
Slides of Sedro-Wooley
Slides of the Dream Theatre Sedro-Woolley
Advertising Slides
Coming Attraction Slides
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Editorial

The Society was approached recently by the Institute of Industrial Art and History with an offer that perhaps our members in the North East will find it hard to refuse - an offer to host a regional Society meeting. See page 26 for more about the Institute and visit their web site *(www.iiah-usa.org)* for a look at their amazing range of interests. If you might be interested in a meeting please contact Karl Link (singslipslidesong@gmail.com) or John Schroeder (info@iiah-usa.org).

Film strips and their projectors formed a basic part of schools' equipment in the 50s and 60s. Our interest in them seems to have stemmed from when we rescued the whole collection of a school in UK and saved it from the dumpster. Do you have any recollection of their use in your youth? If so we would appreciate you sharing your experience with us - a quick email or maybe a short article - as we record this branch of projecting images before it disappears.

Larry Cederblom is well known for his great slide reproductions. His love of Hallowe'en is no secret here in the North West Group and he has proved a fruitful source of slide material over the years. We look forward to seeing others of the genre in times to come. Making your lantern presentation really relevant with slides you have created yourself is very satisfying, and Larry's help is at hand!

Making reproduction lanterns is another challenge that some members have risen to accept. Gale Wollenberg has made a variety of lanterns over the years and they are very impressive, as you will see! When the Secretary of the MLS received a request about making slides with, and for, children, we contacted Mitsue Ikeda-Tanaka in Japan. She very generously responded by sending slide-making kits as used by her University students, and a cardboard lantern to show them with! If you attended our 2018 Convention in Victoria BC here in Canada you will remember her beautiful lantern show that she made up for her students. You can see it on YouTube these days!

Anything Chinese seems to make the news these days, so we are featuring 'Chinese Fireworks' from the 19th Century. These were made in UK in those days, fortunately! They come in intriguing wood boxes like giant pencil boxes, and we wonder if there if there are still a few of these lurking in antiques stores, flea markets, thrift stores, waiting to be discovered...

Specialist auction sales of items related to our hobby are always exciting events - one can always hope for a bargain. Breker in Germany have another of their amazing sales later in September. We show you just a few of the many fascinating items coming up.

We always look forward to Terry Borton's Tips because we can relate to so many of the potential pitfalls! However, the grey screen was one we had not come across - a timely warning! We love his velvet curtains and tassels, they definitely add a new (or old) dimension to his already fabulous shows. If you do give lantern shows, to small or larger groups, you may like to join Terry's biweekly Zoom Magic Lantern Performers' Group for discussion, tryouts, feedback etc. You can contact Terry at *TBorton@MagicLanternShows.com.*

Contents

Editorial 1
President's Message, Forthcoming Events, Society Officers 2
The Film Strip Projector in the Classroom - David Evans on the successors to the Magic Lantern 3
Why Slide Reproductions? - Larry Cederblom explains 11
Reproduction Magic Lanterns - our ingenious members' constructions 18
Rare Slides - Chinese Fireworks 22
A New Digital Age at the IIAH 26
Auction Team Breker latest sale 28
Tips on Giving Lantern Shows - Terry Borton's series, this time covering Screens 30
The Magic Lantern Calendar 32
Classified Advertisements - Members' Sales and Wants 33

President's Message

It is getting harder to write a quarterly president's letter for the Gazette, as magic lantern activities continue to be minimal due to the pandemic. I had hoped to write this month of the return of our Northwest regional group gathering this month, but it was postponed as the number of COVID cases continues to rise once again.

Among the activities of the society that stand out for me are the biennial conventions and periodic regional gatherings, both in hiatus for the time being. My disappointment in losing these is somewhat ameliorated by the other printed and electronic communications:

> The Magic Lantern Gazette, published quarterly and mailed in hard copy to members
>
> The Research Supplement, published as activity warrants and mailed in hard copy to members
>
> The ePub, published monthly and emailed to members
>
> The Facebook page, with daily postings available to members and others interested in magic lanterns

These activities all take significant efforts by a few, with help from others of us. I'd like to thank

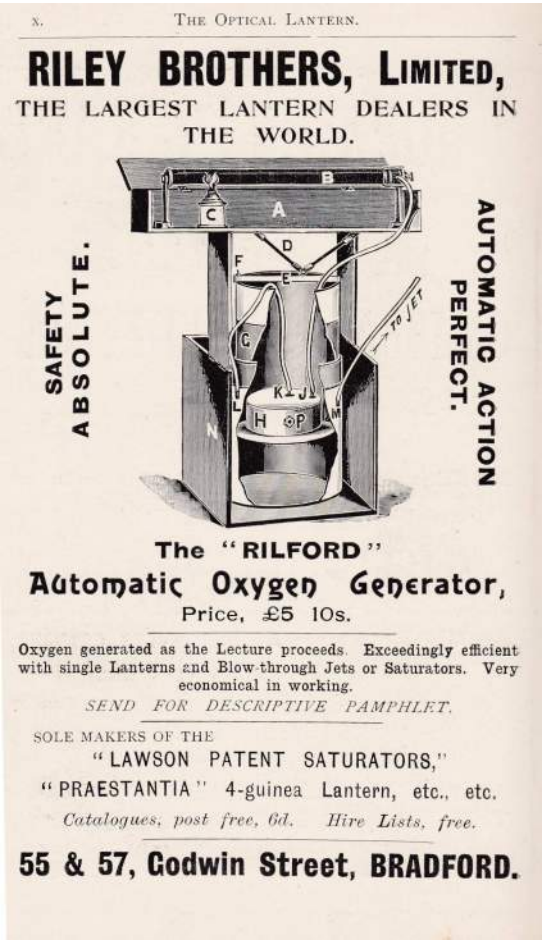
> Larry Cedarblom, editor of the ePub
> Kentwood Wells, editor of the Research Supplement
> John Gallaro, our most frequent poster on Facebook
> David and Lesley Evans, editors of the Gazette

These five are joined by a score of others who are writing articles, posting questions and slides. We need to hear from more of you – please consider submitting an article about your magic lantern interests, asking questions to which we can find answers, or posting interesting materials that draw new people to the society.

Keep the Magic –

Brian Rogers

President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The Filmstrip Projector in the Classroom

David Evans

Magic lanterns have been used for centuries, and for educational purposes for much of the late 19th and early 20th Centuries. The Keystone Company was first started in 1892 as a supplier of stereoscopic prints. Its founder, B L Singley, stereoscopically photographed the flood damage to the town of Meadville, PA, when French Creek overflowed its banks. Singley developed multiple prints of 30 negatives and pasted them on cardboard mounts bearing the name of Keystone View Company. By 1895 the company had issued approximately 700 different stereo views, Singley being aware of the educational value of the stereographs. In 1898 Keystone began making and selling stereoscopes in addition to the prints. The company was incorporated in 1905 and was at that time the largest business of its kind in the world. It founded its educational department in that year.

Over the years hundreds of educational sets were marketed to teach geography, social studies, science, history and reading. They even produced and sold a special line of stereoview sets for medical students. Lantern slides and stereoviews were often combined in sets, with one side of a stereoview printed on glass so that a two-dimensional image could be projected on a screen for the entire class to see. Students could then take turns viewing the three-dimensional version of the photos with the stereoviews and one of the many stereoscopes that came with the set. The company produced a huge number of these sets, their '600' slide and stereocard sets being produced from 1905 until well into the 1930s and sold to schools throughout the USA. By this time the company had more than two million stereoscopic negatives.

Like many successful ventures, however, changing times meant different approaches.

A lantern for projecting reflected images from paper rolls had been patented by J Bischof of Berlin in 1879. About ten years later some lanterns were introduced for use with celluloid filmstrips. Ernst Plank sold a small lantern for a 35mm horizontal film strip with 100 images, as did Bing (Fig 1) in their 1898 catalogue. In 1888 E. T. Potter patented a projector using a continuous band and W. P. Adams patented a lantern very similar in concept to the later standardised examples used throughout the Western world. Whether it was ever built is uncertain. From the 1920s some use was made of standard perforated 35mm (non-flammable) cine film for still-image projection as an alternative to slides. From 1923 coloured 35mm filmstrips with one strip of perforations removed were used in the French 'Pathéorama' viewer, also for projection in the 'Cocorica' and the later Luxa domestic lanterns.

By the late 1930s there were several models of filmstrip projectors from Leitz and other European manufacturers. Most were designed for projecting images arranged on the filmstrip either horizontally (24 x 36mm) or vertically (24 x 18mm) and were also capable of projecting mounted 35mm film slides. Filmstrip projectors were widely used in education into the 1970s.

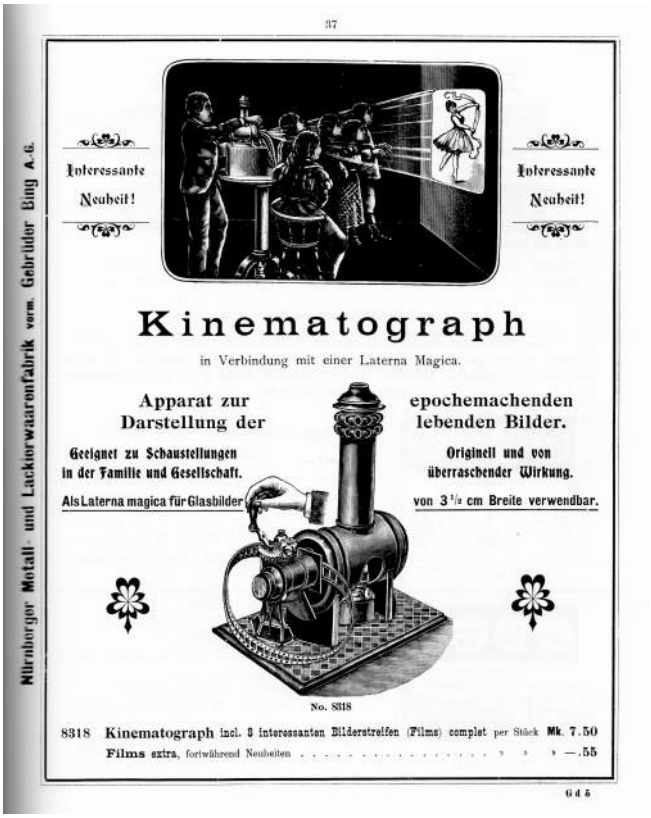
37
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Fig 1: Bing horizontal filmstrip projector from their 1898 catalog. The expression after 8318 at the bottom reads: 'Cinematograph, incl. 8 interesting picture strips at Mk 7.50 per piece' *and* 'Extra films, constant novelties, at Mk 0.55'.

Fig 2: A typical film strip. The red color is deterioration of the film material over the years.

The Filmstrip

was a common form of still image instructional multimedia, once commonly used by educators in primary and secondary schools (Kindergarten –year 12), overtaken at the end of the nineteen eighties by newer and increasingly lower-cost full-motion videocassettes and later on by DVDs. From the 1940s to 1980s, filmstrips provided an easy and inexpensive alternative to 16mm projector educational films, requiring very little storage space and being very quick to rewind for the next use. Filmstrips were large and durable, and rarely needed splicing.

A filmstrip is a spooled roll of 35 mm positive film with approximately thirty to fifty images arranged in sequential order. Like 16 mm film, a filmstrip was generally inserted vertically down in front of the projector aperture, rather than horizontally as in a slide projector. Therefore, the frame size is smaller than normal 35 mm film. Two image frames of a filmstrip take up the same amount of space as a single 35mm frame, including its guard band, so that a 25 exposure 35mm film can contain fifty filmstrip images. Unfortunately early celluloid filmstrips had a habit of melting or combusting from the intense and sustained heat of the projection lamp!

Typically, a filmstrip's running time was between ten and twenty minutes. Depending on how they were narrated or produced, filmstrips (which often came with an instructor's guide) were flexible enough to be used in both self-paced learning formats or a full classroom. In addition to a standard classroom screen projector, personal film display units were available with a screen size of approximately eight inches diagonal for up-close viewing by one or two people.

The instructor would turn on a filmstrip projector that would show the first frame (Fig 2) of the filmstrip. Then they would start a 33 1/3 r.p.m. record, or later, a cassette tape, containing the audio material for the filmstrip, which included narration and perhaps music. At the appropriate point, a tone would sound, signalling the instructor to turn a knob, advancing to the next frame.

The Sound Track

RCA Victor introduced an early version of a long-playing record for home use in September 1931.

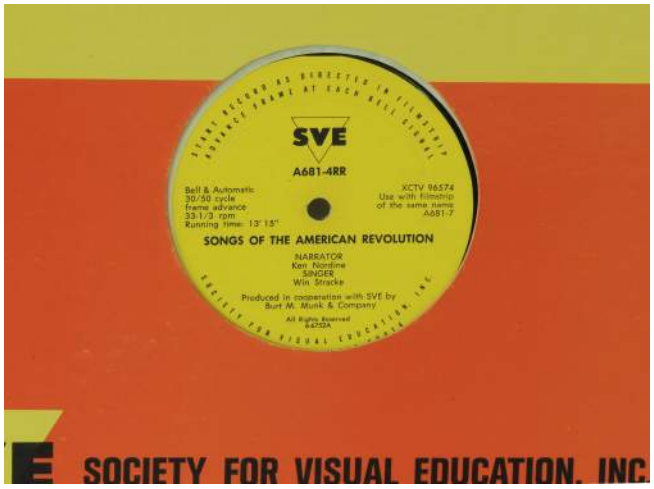


Fig 3: Typical 33 1/3 r.p.m. record for use with a film strip

These “Program Transcription” discs, as Victor called them, played at 33 1/3 r.p.m. and used a somewhat finer and more closely spaced groove than typical 78s. They were to be played with a special "Chromium Orange" chrome-plated steel needle. Though these were primarily intended for music recordings, they

Fig 4: The Sound Projects Company's portable presentation unit.

later found a use in the filmstrip industry. By 1939 the Sound Projects Company produced a strip projector fitted with a 33 1/3 r.p.m. turntable for use with 16” discs in the portable advertising presentation market (Figs 4 – 7). The projector used was a SVE Model O (see SVE below). This machine could also be used for regular educational film strips.

Fig 5: The projector used by Sound Products in their own unit was the SVE Model O.

Fig 6: A 16" disc supplied with the Sound Products machine and its accompanying (black and white) film strip.

The Sound Projects Company was based in Chicago Illinois, Cicero Illinois and Venice, Florida. Lectrolab was the primary brand name for amplifiers made by the company. Identical amps have been found with both names on them, and many Lectrolab amps have a Sound Projects Co. logo as well. Sound Projects Company began making electric musical instruments, including steel guitars, and amplifiers in the 1930's. The company made the Model L103 amplifier and record player unit for the Society for Visual Education Inc. to include with their Picturol Model Q film strip projector by 1939.

Fig 7: One of the 16" discs, prepared for the Investor's Syndicate. The unit came with an album that could contain several records and could clip on to the back of the projector case for ease of transport.

Film production

Bray Animation Project

John Randolph Bray first produced animated cartoons in large numbers commencing in 1911 and finally

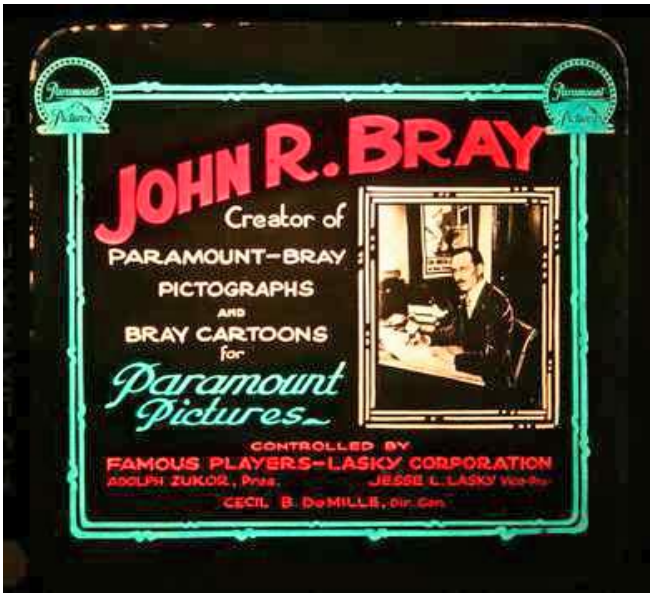


Fig 8: Bray advertising slide

retired in the late 1960s. He produced some 540 films, predating the techniques of Hanna and Barbera by 40 years.

The original Bray theatrical cartoons were shot and distributed on 35mm nitrate film stock. As is well known, that film stock is notoriously instable, to the point of catching fire, and as a result many of Bray's original film library items disintegrated, though a few modern prints have survived.

The Brayco Filmstrip Projector

Bray's answer to the fire hazard and the bulk of 35mm film was the development of the "Brayco" Film Strip Projector in the early 1920s and its line of educational filmstrips, consisting of single-frame reproductions from Bray's educational motion pictures. This was a practical and economic solution for schools, since the process reduced a reel of 1000 feet to a six-foot strip. The projector sold for $25 and was simple to operate. This, combined with the obvious features of lower cost and ease in storage, made Bray Educational Filmstrips attractive to school boards. But Bray abandoned the format in 1928, with the introduction of 16mm safety film. Bray's underestimation of the filmstrip's future was quite miscalculated, as this format continued to be a vital audio-visual tool well into the 1980s.

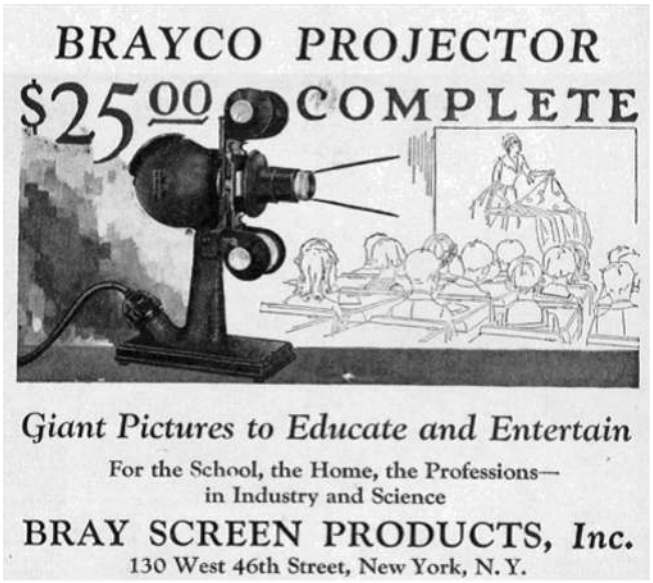

BRAYCO PROJECTOR
$25.00 COMPLETE
Giant Pictures to Educate and Entertain
For the School, the Home, the Professions—
in Industry and Science
BRAY SCREEN PRODUCTS, Inc.
130 West 46th Street, New York, N.Y.

Fig 9: Bray advertisement from 1925.

SVE Inc.

The Society for Visual Education, Inc., (SVE), despite its name, was a regular for-profit business based in Chicago. It was founded in 1919 by Harley L. Clarke, a utilities magnate and Forest Ray Molton, an anatomy professor at the University of Chicago, in the form of a medieval guild*. The aim was to produce movie films for use in schools. Within three years the company was failing. Clarke sold the company to Marie Witham who continued the business on a smaller scale. In 1923 she introduced the Picturol range of strip films. The name became generic later, used for film strips from many manufacturers.

In 1919, the technology was the 35mm motion picture, and SVE started to produce a range of these. From January 1920 the Society published a monthly magazine called Visual Education. In an early edition, a contributor wrote:

"Why do some intelligent people still feel called upon to "despise" the Motion Picture? Why do they condemn this innocent device for running the same lawless course that greater things have run before it? The whole story of human progress hangs on ideas, discoveries and inventions that wrinkled the corners of the mouth before they wrinkled the forehead. The Motion Picture is not yet through with the corners of the mouth. It has not yet begun its real work on the forehead of this nation and the world."

They added: "We believe wholeheartedly in all rational means thus far devised for taking full advantage of the great educative capacity of the human eye. Maps, Charts, Diagrams, Models, Prints - when properly made - need no defense as legitimate and valuable adjuncts to the classroom equipment."

The firm produced a range of projectors, such as the Model O (Fig 5) and the larger Tri-Purpose Model DD (Fig 10). This came with carriers for 35mm slides and film strips with either portrait or landscape images (Fig 11).

Fig 10: SVE projector Model DD

SVE has had various owners and sponsors over the years, including Rand-McNally, Singer, General Precision Equipment Corp., and The Discovery Channel. SVE appears to be privately owned (from 1991 to 1995) by Susan Isaacs. Nowadays SVE's product line includes interactive video, microcomputer software and customizable internet programs, all linked to school curricula.

Advertising in 'Business Screen' magazine in 1939, SVE boasted "The S.V.E. line of slidefilm projectors includes styles and sizes for every requirement from pocket size units for contact salesmen to high powered projectors for auditorium use".

* *A guild is an association of artisans and merchants who oversee the practice of their craft/trade in a particular area. The earliest types of guild were formed as organizations of tradesmen, belonging to a professional association, a trade union, a cartel, and/or a secret society. (Wikipedia).*

Fig 11: SVE Model DD with accessory fittings.

In the same journal, Talking Sales Pictures, Inc. of 540 N. Michigan Ave, Chicago, Ill. advertised their

New Era of Visual Selling

"We are creators of an utterly new technique in talking slide films for direct selling and sales training. Clients say that our films move faster and pack more selling. You will understand why when you see one of our productions. Our script and continuity writers have had years of experience. Our studio men are experienced showmen who appreciate the importance of time in completing a production. Our field men are experienced merchandisers skilled in holding sales meetings. By concentrating exclusively on slide films, we are able to accomplish substantial savings. Comparative prices will prove this.

We refer you to any of our clients, such as the Crane Company, Fairbanks-Morse, Investors Syndicate, United Air Lines, and Schwitzer-Cummins Co.

Without obligation we would like to show you a few recent productions and submit a plan for your consideration."

Their machine was virtually the same as the Sound Products projector, Fig. 4.

Home entertainment

In the early 1950s production companies started producing filmstrips for home entertainment. There were a number of films from Disney, and also from the Society for Visual Education Inc., among other manufacturers.

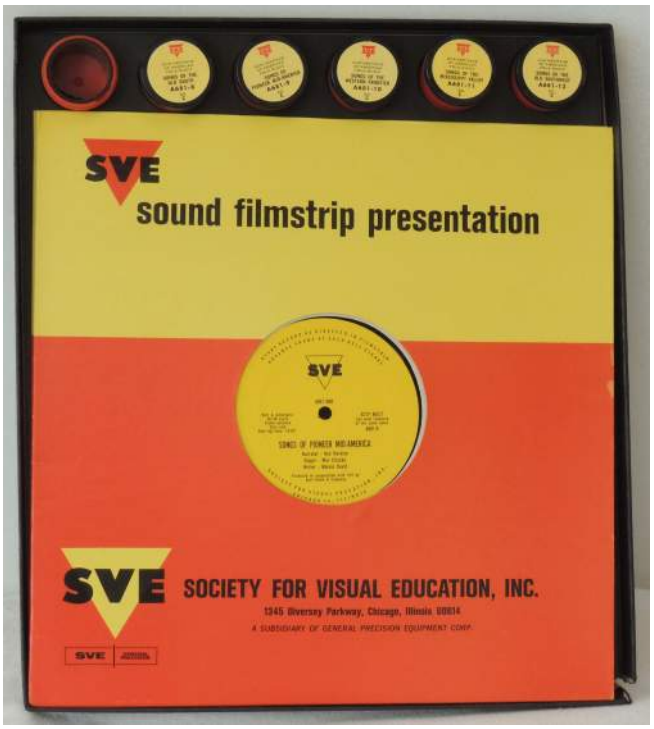


Fig 12: Pack of three LP records and six film strips for home or school use.

By the latter part of the 1960s, such firms as Warren Schloat Productions, CBS, The New York Times Company, Scott Education, Coronet Films, Sunburst Media, and Guidance Associates were producing titles featuring photographs by famous artists and of notable events with a synchronized audio track. The music and narration for the filmstrip originally came on a vinyl record.

In the early 1970s, audio technology advanced, and vinyl albums gave way to audio cassettes. Filmstrips

also moved beyond traditional arts and humanities courses, branching into the science, vocational, and technical subject areas. There were filmstrips produced in many different subject areas including music, art, language, arts, math and even home economics.

Europe production

A vast number of filmstrips were produced by "cinematographic studios" in former Eastern European countries - Poland and Hungary - during the 1950s-1960s.

In Greece the strips were known and sold by the name "tainies Argo Film" (Argo Film movies) from the name of the company (ARGO FILM) that made the translation into Greek and organized its distribution in Greece. The titles included children's stories, fairy tales, Greek history, Christianity, adventure, science fiction and war stories.

In France, too, filmstrips were popular. J Thoquet of 46, Rue d'Assas, Paris was a relatively early manufacturer. The firm also made film strips. The Roman Catholic newspaper LA CROIX DRÔMOISE, 8th September 1935 mentions the interesting catechistic series of film strips recently published by the houses of J. Thoquet and Bloud and Gay, including:

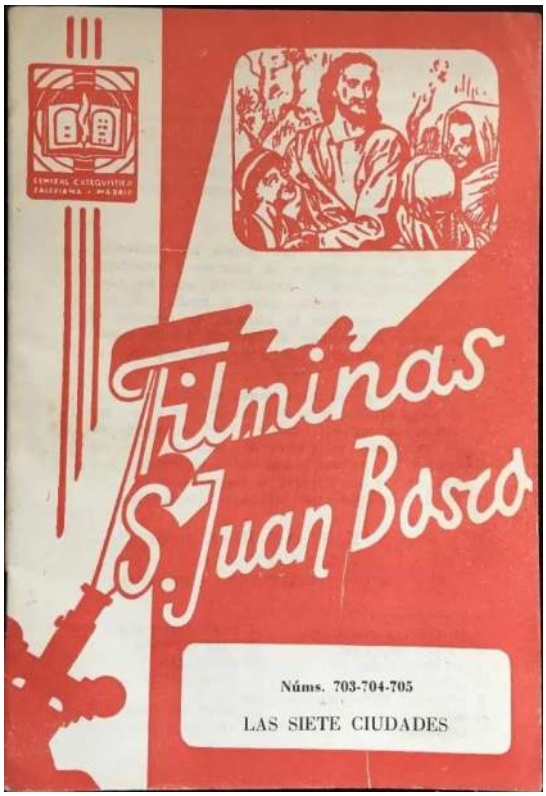


Fig 13: Film strip catalogue from S Juan Bosco of Milan, Italy

The Old and New Testaments; The full geographical context of the Bible and the Gospel and the person of N.S.J.C. (Our Saviour Jesus Christ), presented in a living way. The film follows, step by step, teaching the subject reverently and definitively.

(La Vallée de la Drôme is about 100 miles north of Marseille and 50 miles south of Lyon.)

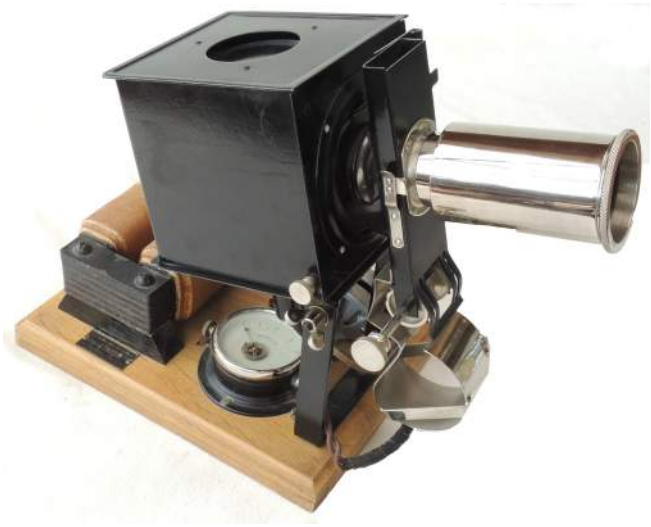


Fig 14: Early film strip projector from Thoquet, Paris, circa 1920. The lens tube and lamp bulb are marked 'Filmos'. See also the front and back covers. The device features an open transformer to reduce the power supply to 30 volts for the lamp and a rheostat to adjust the lamp brightness. An ammeter is provided to monitor the current being drawn.

Fig 15: The plate on the projector

Britain

At the Exhibition of Mechanical Aids to Learning arranged by the British Institute of Adult Education held at the London School of Economics (now part of the University of London), The Visual Information Service exhibited in Hall A, Stand 11:

THE UNIT PORTABLE FILM LANTERN AND FILMSLIDE METHOD

FILMSLIDES are still pictures on standard non-inflammable cine-film. They afford the most economical and convenient method of illustrating group talks and general class-work. They are prepared from photos, diagrams, maps, letter-press, glass slides, etc. Also Visual Information Service offer a very wide range of stock filmslides on social history, economic geography, industry, health, etc. The cost of filmslides prepared to order is 3d. each; stock filmslides 1d. each, in series of 30 to 70 pictures. Hiring fee for stock series, 7d. or 1s. per week, according to length. A roll of 100 pictures can be sent through the post for 1 1/2 d.

The Unit Lantern is portable, soundly constructed, and easy to manipulate. Being entirely self-contained and carrying its own source of illumination, it can be used instantly, with no fitting up at all. The efficient silvered lamp gives a brightly illuminated picture 6 ft. wide, or a smaller picture in semi-daylight.

The system is eminently adapted for travelling lecturers and adult education groups. Testimonials as to its practical value have been received from:

Training Colleges, Extra-Mural Departments of Universities, the Workers' Educational Association, the National Council of Labour Colleges, Cooperative Guilds, Boys' Organizations, etc.

The price of the Unit Lantern complete is £9 5s.

Full particulars from:

VISUAL INFORMATION SERVICE

168a BATTERSEA BRIDGE ROAD

LONDON, S.W.11.

British Filmslide Producers and Makers of the Unit Portable Lantern

Telegrams: "Filmslides, Batt. London."

Telephone: Battersea 0846

Fig 16: Manufacturer's plate on the VIS lantern

Fig 17: Visual Information Service Unit Portable Lantern

Fig 18: The operator's side.

British producers of filmstrip films included BBC Radiovision, Tartan Filmstrips of Acton, London, E.C.E. of Maidenhead and Blackheath Film Unit Ltd of Leatherhead as well as VIS.

Automatic film advance

During the 1970s, more advanced projectors became available which would automatically increment the film by means of a 50 Hz subaudible tone recorded on the cassette that would be detected by the projector, and would automatically advance the frame. Most cassettes accompanying filmstrips in the 1970s and 1980s would have the same audio material on both sides of the tape. One side would have audible tones for the older projectors, and the other side would have the subaudible tones for the newer auto-

matic projectors. Some select filmstrip releases had both audible and subaudible tones combined, making the filmstrip and its companion cassette compatible with any filmstrip projector. If improperly set up, the narration and film would not be synchronized.

From the late 1970s to the beginning of the 1980s most filmstrip publishers stopped making their sound filmstrip sets with LP records, as audiovisual companies started producing automatic filmstrip projectors with built-in cassette players to better meet the audiovisual needs of teachers and school librarians. In 1979-1980 the DuKane Corporation in St. Charles, Illinois began to produce a cassette automatic filmstrip projector called the DuKane Micromatic II. This automatic filmstrip projector was easier to use by loading the filmstrip in the projector backward when the plastic upper film spring was flipped back. Loading the cassettes into the projector's cassette compartment was also easier with a control panel for the filmstrip and accompanying cassette. This filmstrip projector also used a 50 Hz synchronization tone and could be operated by remote control when set on manual mode. It was very popular with classroom and music teachers and school librarians. DuKane also produced their new line of silent filmstrip projectors which were popular in schools.

Fig 19: Small 'Romanslide' projector for filmstrips or mounted 35mm slides, made by San-Ei Sangyo Co Ltd of Japan, makers of the Samoca range of cameras. The total length of the projector is only 9 1/2". Circa 1955.

Decline and obsolescence

The 1980s brought the advent of the video cassette recorder (VCR), and advancing technology meant increasingly affordable VCRs. When VCRs became within reach for most school districts' budgets, this marked the beginning of a decline in filmstrip use. The use of VCRs for instruction combined the ease of the filmstrip with automatically synchronized audio and the dynamic images of television. By the early 1990s, the vast majority of filmstrip producers that were not equipped to compete with video either closed or sold their businesses.

In the late 1990s some audiovisual companies (such as SVE Inc., Educational Audio Visual and Metro Audio Visual) were still producing filmstrips for schools and libraries. When VHS, DVD, multimedia projectors and computers became popular in schools and libraries, however, filmstrips ceased to be used in schools, and many public libraries no longer had filmstrips in their catalogs. By the beginning of the new century most schools no longer wanted to purchase filmstrips, so audiovisual companies stopped producing them.

Virtual Filmstrip Museum

Hungarian collector Ferenc Bíró has put together an unique and still growing filmstrip and projection equipment collection. In cooperation with several contributors, in an internationally unprecedented effort, a digitized version of the collection has been put on-line on the webpage of the Virtual Filmstrip Museum (Virtuális Diafilmmúzeum.)

Fig 20: For the British lecture theatre, Kershaw had been making projectors since the 1930s. They were taken over by the Rank Organisation in 1963. This Rank-Kershaw projector dates from about then.

Why Slide Reproductions?

Larry Cederblom

As a member of a society that collects, preserves, and educates about lantern slides, why am I interested in reproduction slides? I'm a firm believer that the lantern as a medium is alive and well today so the need for slides addressing today's topics and relating to current audiences is needed for today's presentations.

My lantern slide-producing days started back in 1967 when I was an Illustrator Draftsman, in the Navy and attached to the Amphibious Group in San Diego California. Making lantern slides was a weekly routine to prepare the Admiral's briefing. These slides were based on classified information and after their use they were destroyed because of their secret classification. So I have little to show for the two years of slide producing while in the Navy. There was a more detailed story about their construction in the August 2020 E-pub "Lantern Slides Are Ship Shape in the Navy"

From Larry Cederblom
Lantern Slides Are Ship Shape in the Navy
Art, painting, and publication I produced while with the Navy
Oh! those fantastic 1960s
Snap together Polaroid slides
continued next page
Back to Page One

Pages from the August 2020 E-Pub

Little did I know then that lantern slide had such a rich history. It wasn't until my presence at the 1979 Puget Sound Photo Collectors camera show that I was introduced to the Magic Lantern Society and two very active members, Joe Koch and Bob Bishop. In that very brief time standing in front of their display table I was exposed

Puget Sound Photo Collectors camera show

to the fantastic world of historical lantern slides. The next day I was also able to attend a presentation, by Joe Koch to the White River Historical Society.

These experiences got me started as I was fascinated by the artwork and hand-coloring that was done on these historical lantern slides. As a newbie to having a slide collection, it was obvious that I would be needing some basic introduction, announcement, and special slides for my future presentations.

Because of my graphics background, I started to use my copy camera and the graphic art materials I was familiar with to produce my first reproduction slides.

Examples of some of my first reproductions

I used Kodalith film and PMT (photomechanical transfer) materials to produce film positives that I could hand-color. I reproduced announcement slide images from old catalogs images, these had to be cleaned up and enhanced. I soon realized that I wasn't the only member of the society that didn't have the same slides I was creating. As I stated before I believe that the lantern as a medium is alive and well today so the need for announcement slides about turning off cell phones are needed for today's presentations!

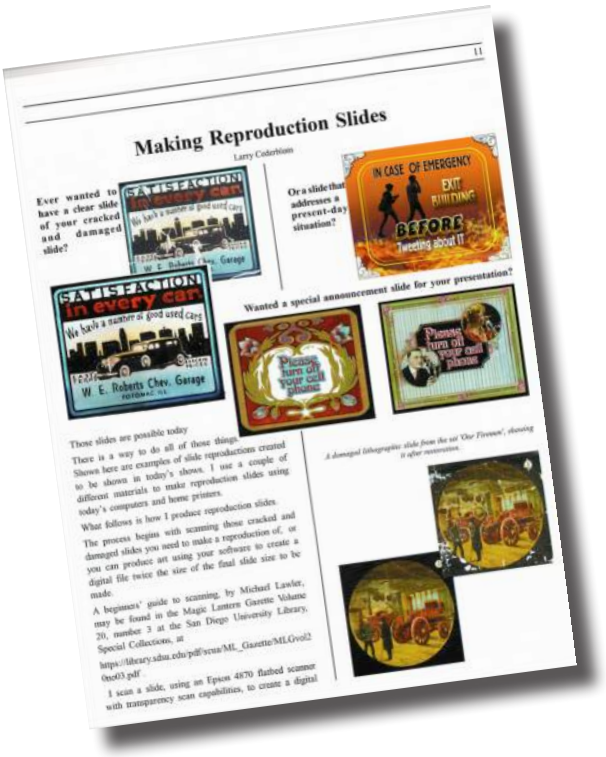
While I was on my way to the San Antonio Convention, in 1992, I was having doubts about the wisdom of having a sales table for my new slide reproductions. Would there be any interest among the other members? Glad to say there was.

I was also very fortunate that there is such an active and closely located group here in the NW as it has aided me in continuing to explore more techniques and resources to make reproduction slides. We have had workshops, hand-coloring slide re-pros, wood slide frame building, and building slide carriers. These workshops led to the next step in my slide reproduction adventure.

Slide frames

My purchase of a cracked slide from an antique shop led to using the computer to scan and make repairs on a computer file and then print out a clean reproduction image, shown below. Because the end product is a transparency, the first material I tried was an overhead transparency film that could be printed on an ink-jet

printer. The other material that can be used to produce slide reproductions is a decal material. A process was similar to what was used to produce decalcomania slides of the past. The process was discussed in the Gazette Vol 32 No 2.



Making Reproduction Slides

Larry Cederblom

Ever wanted to have a clear slide of your cracked and damaged slide?

Or a slide that addresses a present-day situation?

Wanted a special announcement slide for your presentation?

Those slides are possible today

There is a way to do all of those things. Shown here are examples of slide reproductions created to be shown in today's shows. I use a couple of different materials to make reproduction slides using today's computers and home printers.

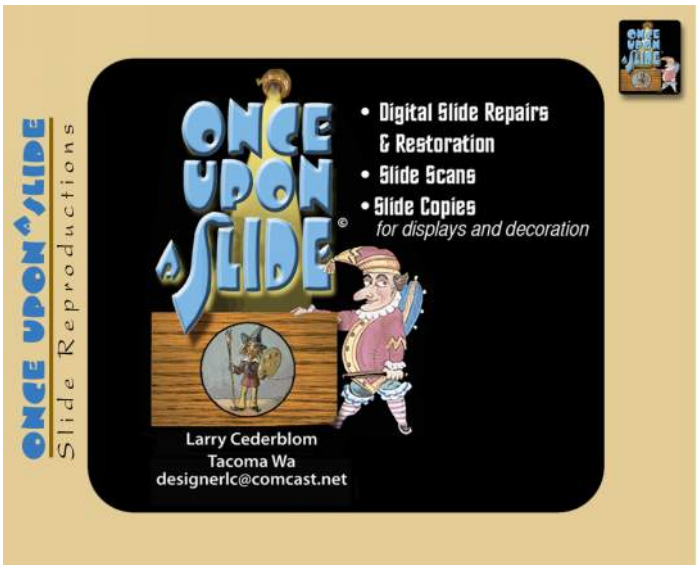
What follows is how I produce reproduction slides.

The process begins with scanning those cracked and damaged slides you need to make a reproduction of, or you can produce art using your software to create a digital file twice the size of the final slide size to be made.

A beginners' guide to scanning, by Michael Lawler, may be found in the Magic Lantern Gazette Volume 20, number 3 at the San Diego University Library, Special Collections, at https://library.sdsu.edu/pdf/scua/ML_Gazette/MLGvol20no03.pdf

I scan a slide, using an Epson 4870 flatbed scanner with transparency scan capabilities, to create a digital

This now brings us to the time, 2010 when I started to promote my business of slide restoration for slide reproductions and computer files that would allow for large prints of those slide images. The new business name "Once Upon a Slide" as shown below.



Customers varied. Some just wanted a digital file of a slide so large prints could be made of that image and others just wanted a repaired image reproduction slide. Still, others wanted to expand their show to include dissolve sets, that one missing slide that completed their set, or just that special announcement slide.

Damaged slide above repaired image that was turned into reproduction slide for client.

Remove cracks of damaged slide original

Art from children's book used to create toy slide for possible added bonus to book purchase.

There were two particular customers with unique requests, 20th Century Fox, and the other a California book producer. The 20th Century Fox props manager wanted a slide that would be projected in a movie that was in production. The book producer was working on a children's book. He wanted to use artwork from the book to make children's slides to be included in the sale of the book.

Reproduction slide for the movie "Call of the Wild"

Having the ability to create new slides current and relevant to today's audiences has led to many slides for Group NW meetings and local presentations. Just showing the Magic Lantern is alive and well presenting today's events and subject matter. The following are examples of some of those slides.

I continue to develop and use reproduction slides to add movement and humor to many of the presentations we give here in the northwest.

A Welcome from Group NW slide used in many of our presentations here in the Northwest.

The slide was shown at Ralph Shape's memorial.

For those that might not know, Ralph Shape was a retired Pan American pilot.

This next slip-slide was created to introduce a story of a local pathfinder, as there were called back in 1911. I came onto this local story and how lantern slides were used to promote the Good Roads Program. Also as part of that presentation, the running slide was used to reveal a secrete about the 1911 journey.

Slip slide introducing "Good Roads" program.

This running slide was used to reveal a secret of the path-finders' journey from Seattle to Hazelton, British Columbia.

Another slip slide that was used to make reference to why there might have been delays in the Good Roads program.

Examples of Slide Reproductions Produced

The slide set below was part of the 2018 Convention auction. To support the claims of E-Bay sellers, I created this extremely rare, only shown once set of slides.

This slide set "Something to Think About"

A look at some of the slides and sets that relate to today's audiences.

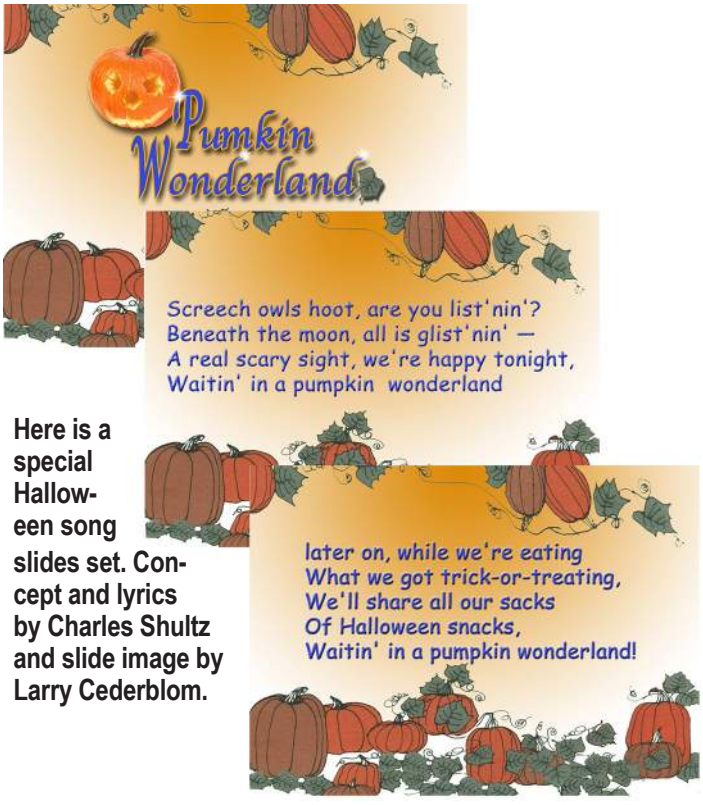
These are some of the extremely rare slides from my "slide show"

Slides that support the great story
by Charles Shultz, "The Great Pumpkin"

Full length of running slide.

This is the running slide "In search of the Great Pumpkin" comedy slide which included names of characters marching through the woods.

Because I'm a great fan of Halloween many of my slide creations revolve around that subject.


Pumkin Wonderland
Screech owls hoot, are you list'nin'?
Beneath the moon, all is glist'nin' —
A real scary sight, we're happy tonight,
Waitin' in a pumpkin wonderland
later on, while we're eating
What we got trick-or-treating,
We'll share all our sacks
Of Halloween snacks,
Waitin' in a pumpkin wonderland!

Here is a special Halloween song slides set. Concept and lyrics by Charles Shultz and slide image by Larry Cederblom.

Movable pumpkin eyes slide

Dissolve slide set.

Ideas Still in Process

The following slides are part of my Halloween collection. They are in process and I will eventually have finished slides for my presentations. First the "Pumpkin Horror Story."

A horror story told in pumpkin fields all over the world Humans come and select a few and in horror of it all they hallow them out remove their innards and carve them with scary and frighting faces and some with happy faces. Worse of all they stick fire inside them all in the name of Happy Halloween!

This is the art for the new witch parking slide.

The slide "Rat Catcher" concept is over one hundred years old. To follow a Rat Catcher slide I'm working on a story and slides. The story follows:

From a soothsayer, we hear a story of karma. We find the setting of a strange new world with an unusual setting for a fun-house. The new world has an eerie glow. We find our surviving man "Gilbert" taking a stroll in this strange environment.

He approaches the Fun House. He enters the Fun House. Now with the movement of the slip part, we have the karma reviled Mutant Rat claims another victim!

My presentations here in the NW are normally tied to some historical event or set of NW historical slides. Adding reproduction slides has allowed me to make connections with the past and present.

In conclusion, what I'm trying to say and show is that any slide you want for your presentation is possible, just let your imagination run free and start producing your very own program!

Reproduction Magic Lanterns

Our ingenious members!

Gale Wollenberg

Back in 1998 I was "surfing the net" and was putting all kinds of key words into my favourite search engine. I was searching for 'magic' or 'magician' web sites and then also some addresses came onto the screen telling of magic lantern sites.

Since my earliest recollections of where I had seen reference to a magic lantern happened to be in a comic book, I decided to search out those magic lantern sites. Three sites really impressed me; one of them was 'de Luikerwaal'. I soon found the British Magic Lantern Society web site, then found more lantern web sites and started e-mailing the site owners with all kinds of questions about magic lanterns. Soon I found myself wanting to own a magic lantern and since my trade is tool and die work and general machine work, the least expensive way to become owner of a magic lantern was to build one from scratch.

Fig 1: Lantern and slides ready for a show

Before too long I had my first one built and planned immediately to build another. This building phase started in 1999. Soon I started making slides and doing shows. I continued building more magic lantern replicas: a Ross bi-unial, a pair of L.J. Marcys and then a third L.J. Marcy, a number of motion slides and chromotropes, a pair of Japanese "furos" for doing the minwa-za shows.

Fig 2: Gale and bi-unial lantern

The projectors I've built are 95 percent made of recycled materials. The wood comes from old oak crates and the brass from a salvage yard. The lenses also are enjoying a second career: some come from scrapped copy machines. Once a lantern was complete, I had to trim the lens tubes to get the double image to focus at 40 feet, which is a good length for shows in front of large groups. I regularly had to reinvent the wheel at that time and had to tinker with things to make it come out right.

Finally I decided to build a single form of a German made side by side bi-unial, the original of which was built around 1850. The reason for building this type of replica was so that I would have a lantern that represented the time period of 1800 to 1850. This

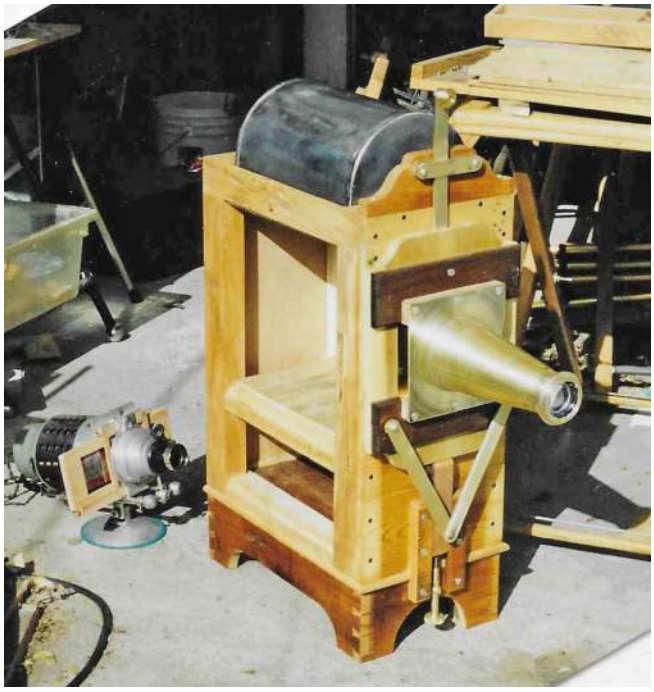


Fig 3: Gale's 'Colonial' lantern in course of construction. The Victor Animatograph shows the scale.

would be the one for me to use for showing the Lewis and Clark expedition slides for the local schools during the bi-centennial years of this famous journey of discovery.

Fig 4: A fine finish.

I even made the slides myself. I'm always looking for well-illustrated books published before 1900. Publications that old would be no longer protected by copyrights. I photocopy the illustrations from the old books. Then I colour the image and photocopy it to a transparency, reducing the image to the correct size for a slide, 3 1/4 inches square. Since they're basically etchings, they transfer really well to transparency. I also made my own slide version of Charles Dickens' 'A Christmas Carol' in this way.

Mitsue Ikeda-Tanaka

Front
the Hole through the magnifying glass handle for the Projection lens
the Hole through the magnifying glass handle for the Condencer lens
Back

Top view of Mitsue's cardboard lantern.

Mitsue Ikeda-Tanaka is associated with the Osaka University of Arts Faculty of Arts in the Art Planning department. Her speciality is in Spatial Interaction by Film and Media. She has delivered many lectures on research projects over the years, including 'Japanese Fantasmagory "Nishiki kage e" – its restoration and development' in 2004, and is currently involved in re-creating the art of making Furo-type magic lanterns and slides similar to their 19th Century origins. Her web site *www.nishiki-kage.com* shows much of her recent work, and some of her latest creative shows can be seen on YouTube, at

www.youtube.com/channel/UC83MDca-vuVA_kUCrtJ43gw

Mitsue has kindly supplied us with one of the lanterns that she makes with her college students. It can be made from easily obtainable parts, though I think the cardboard carcass possibly originated as a Saki container! Mitsue also produces slide-making kits.

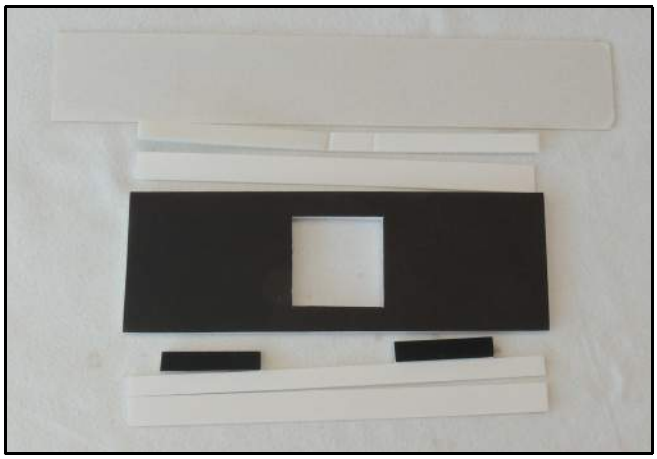
The projection lens (above) is made by fixing two magnifying glasses together.

Right - the interior of the lantern. Unusually, the slide slot is behind the condenser lens. Even so, the presence of the condenser does improve the image quality.

The illuminant is a LED flashlight unit with battery compartment inside. Something similar may be obtained from hardware stores.

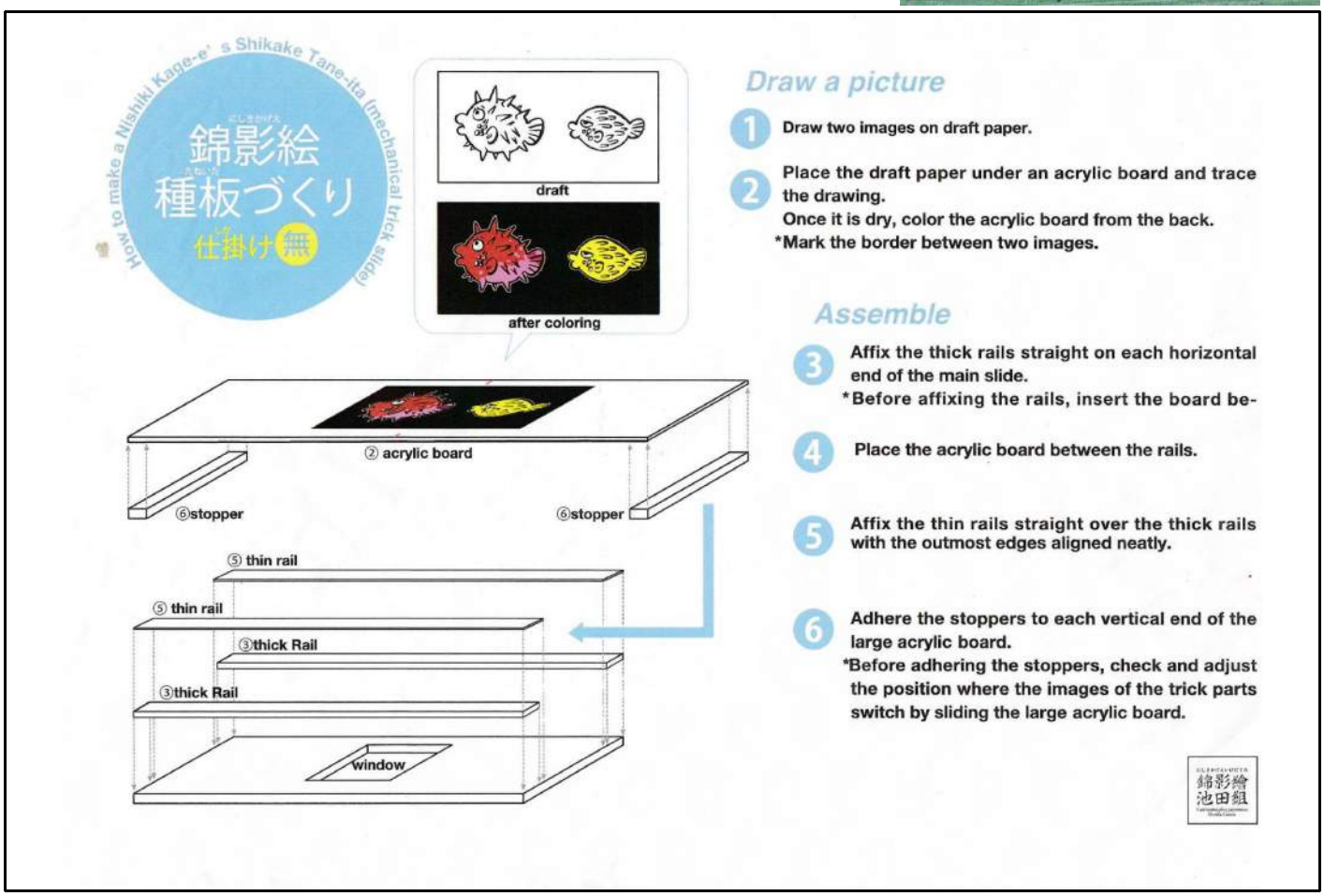
The lenses required.

Hand made slipping slide.



Slide parts

A group of wood Furo lanterns in course of construction in Mitsue's workshop.


How to make a Nishiki Kage-e's Shikake Tane-ita (mechanical trick slide)
錦影絵
種板づくり
仕掛け無
draft
after coloring
② acrylic board
⑥stopper
⑥stopper
⑤ thin rail
⑤ thin rail
③thick Rail
③thick Rail
window
Draw a picture
1 Draw two images on draft paper.
2 Place the draft paper under an acrylic board and trace the drawing.
Once it is dry, color the acrylic board from the back.
*Mark the border between two images.
Assemble
3 Affix the thick rails straight on each horizontal end of the main slide.
*Before affixing the rails, insert the board be-
4 Place the acrylic board between the rails.
5 Affix the thin rails straight over the thick rails with the outmost edges aligned neatly.
6 Adhere the stoppers to each vertical end of the large acrylic board.
*Before adhering the stoppers, check and adjust the position where the images of the trick parts switch by sliding the large acrylic board.
錦影絵
池田組

The Chinese Fireworks

An occasional series on some rare slides

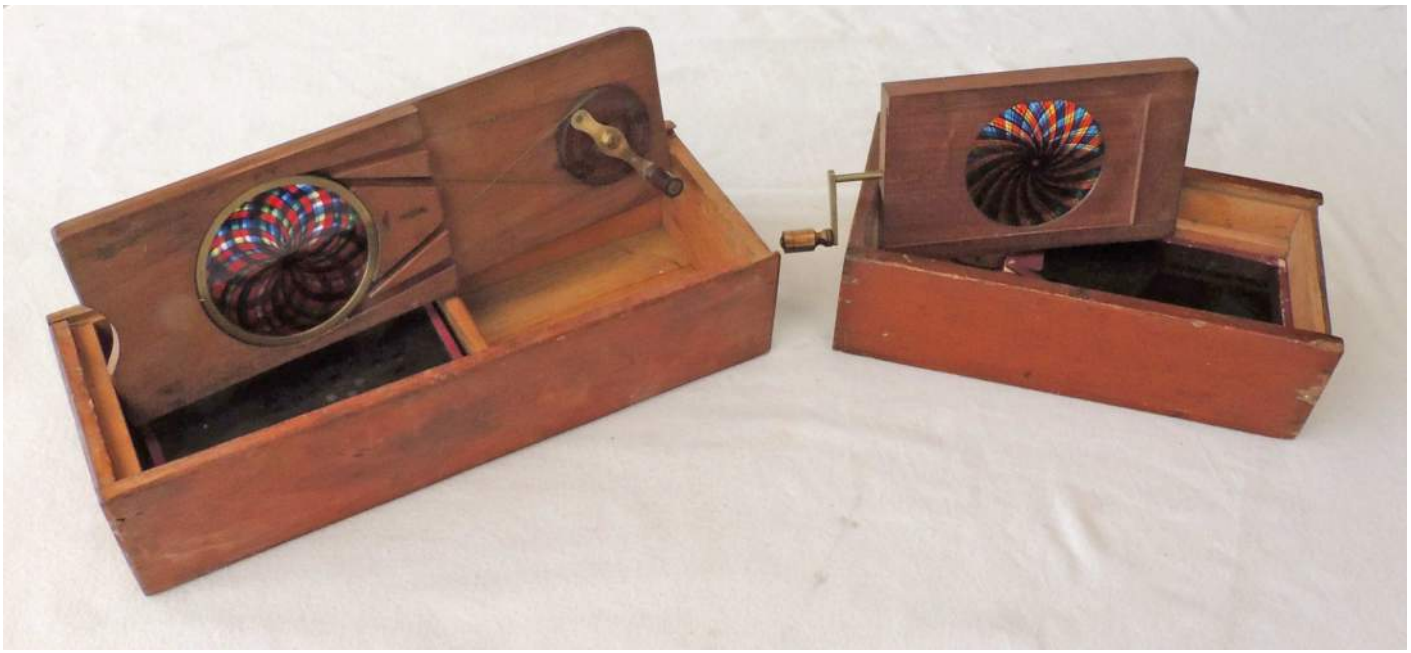


Fig 1: Two sets of the Chinese Fireworks in their boxes.

This is how Newton's catalog No. 4, dating from about 1906, describes a set of somewhat unusual chromotropes. Referring to their regular chromotropes, the catalogue states "These ingenious and clever contrivances comprise a great variety of novel and elegant designs, and when put in motion in the Phantasmagoria Lantern, by means of the brass rackwork, produce most astonishing and brilliant effects. These may be had in upwards of 80 different designs."

The Chinese Fireworks, the catalog continues, consists of "one 3-inch chromotrope with twelve different designs, such as butterflies, Prince of Wales's Feathers &c., in box. 25s." (Fig 1).

These were available as either cord-driven (Fig 2) or gear-driven (Fig 3) chromotrope slides with additional grooves into which a glass slide bearing a silhouette design could be inserted (Figs 2 & 3). The box for Fig 1 is stamped 'Cox, 22 Skinner Street, London'., The Cox family of optical instrument, magic lantern and slide dealers worked in various addresses in London from about 1765 until 1901. Frederick James Cox, grandson of the firm's founder, William Cox, was working at 22 Skinner Street between 1857 and 1866.

Fig 2: Cord-driven chromotrope by Frederick James Cox

Fig 3: Gear-driven chromotrope, showing the grooves into which the insert masks may be placed.

The gear-driven version, unfortunately, is unsigned. We may assume that it was made anywhere between about 1880 and the first decade of the 20th Century.

Whilst the Prince of Wales's Feathers originated in 1330 with the Black Prince, the Prince at the time of Queen Victoria was Albert Edward, her eldest son,

Fig 4: The reverse of the cord chromotrope, showing the grooves into which a mask may be inserted.

who became King Edward VII in 1901 until his death in 1910. He was a very popular Prince of Wales and later, monarch, and the Feathers symbol proliferated in his time. Fig 5 shows the earlier version of the Feathers insert and Figs 6 & 7 the later for the gear chromotrope.

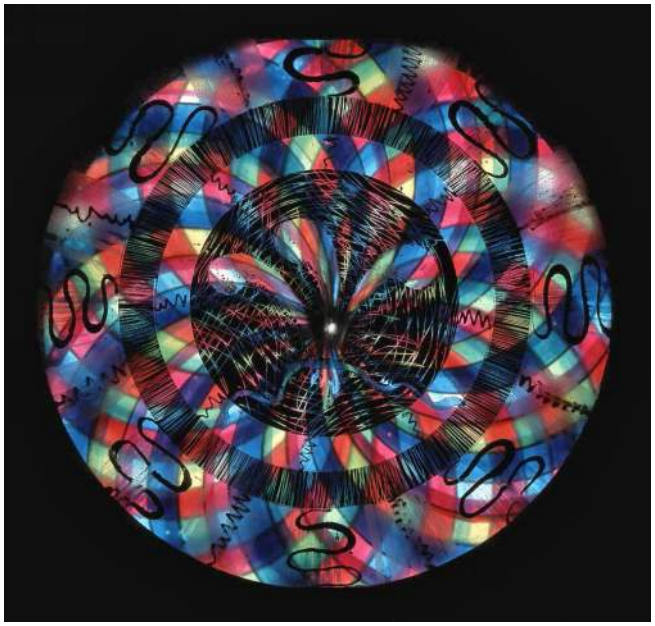
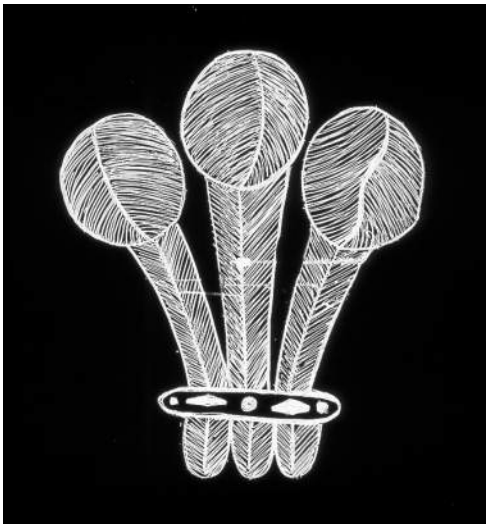


Fig 5: The Prince of Wales's Feathers as depicted using the cord chromotrope.



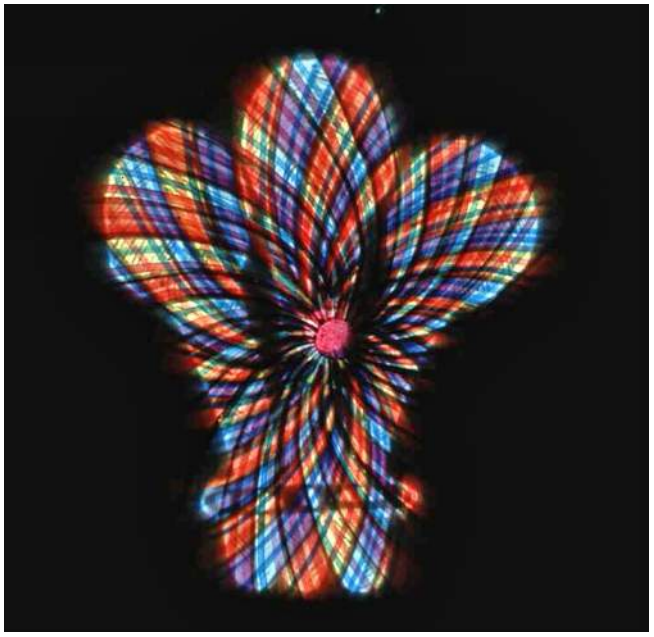


Fig 6 (below, left): The mask for the later version of the Feathers, and Fig 7: (above), the result.

The inserts, or masks, were made in a wide variety of geometric patterns or depictions of insects, birds etc. Of necessity they are silhouettes, though sometimes with additional colouring or perhaps with a central message - the cord chromotrope has masks with 'Good Night' on a blue ground and 'God Save the Queen'. The mask in Fig 5 has its own colouring, though it is almost impossible to make it out through the rather dominant chromotrope colours.

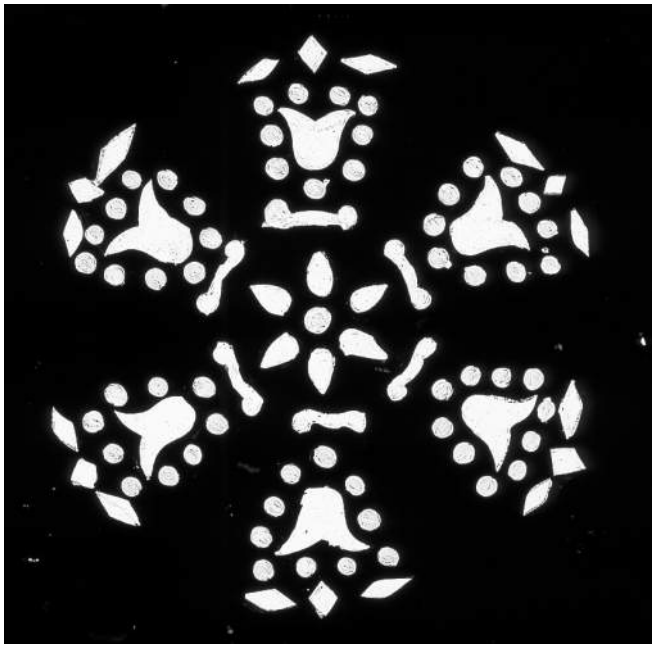


Fig 8: A floral pattern mask

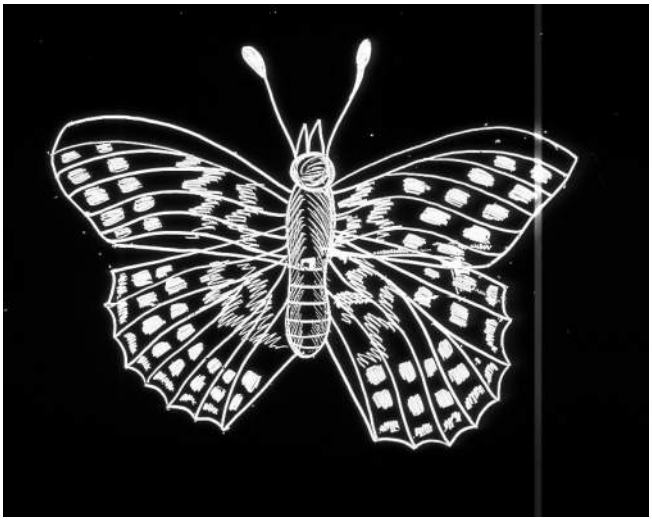
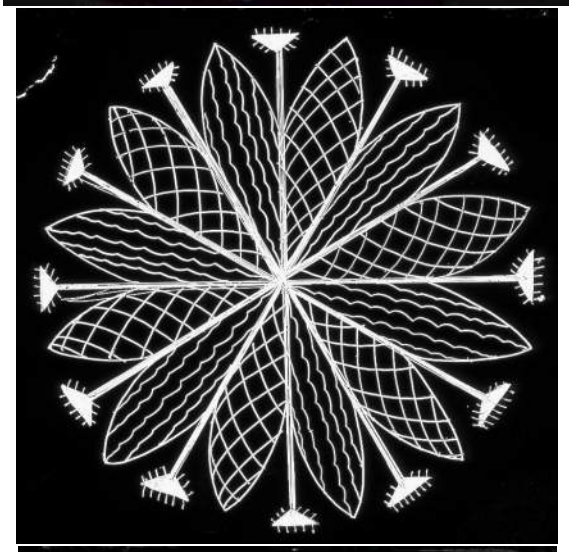


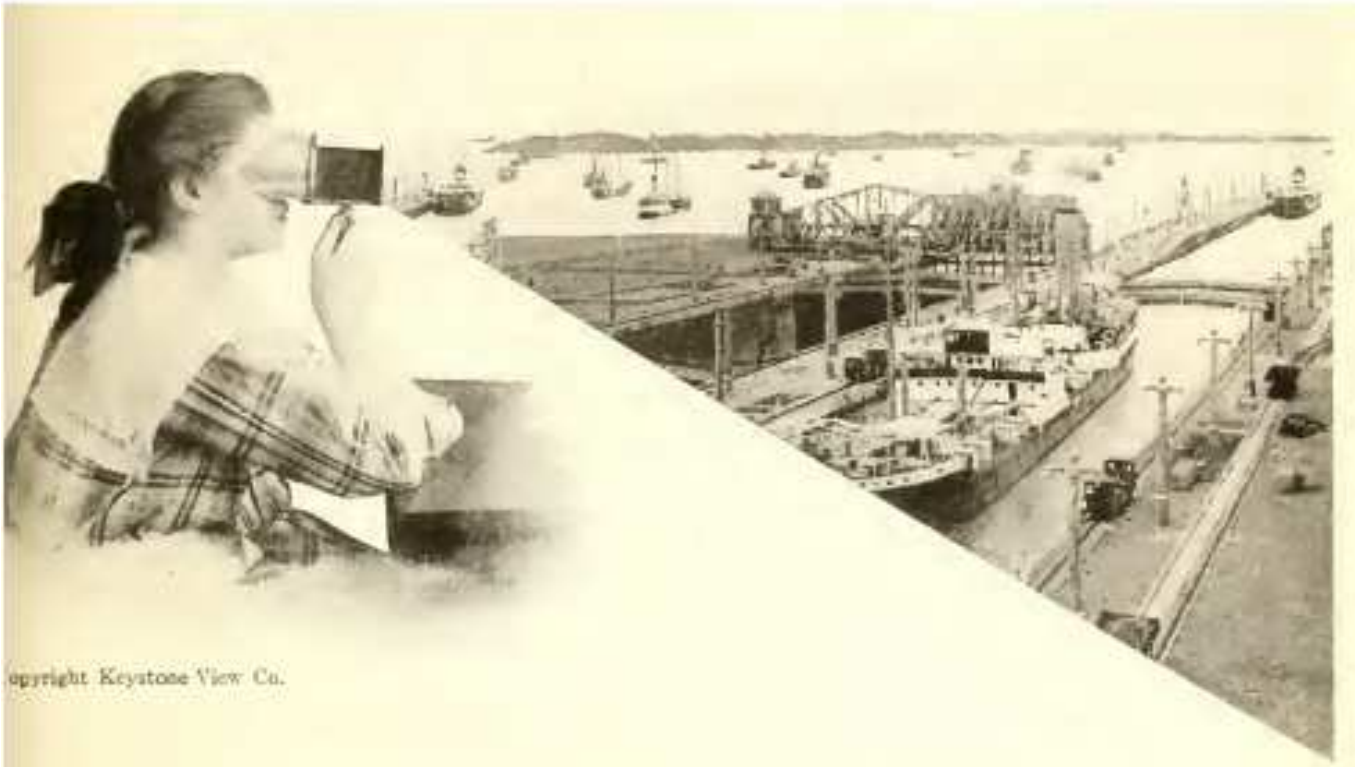
Fig 9: Butterfly mask for the gear chromotrope, and Fig 10 (below): the projected image.

The masks are simply painted or, later, printed in black ink on shaped glasses so that they may be easily withdrawn. The paint could also be scraped off in the manner of scraper board (Fig 9).



A variety of mask designs.

Though these items are not really rare, perhaps we should just consider them as 'scarce'.



opyright Keystone View Co.

She *Sees* the Panama Canal

The stereograph makes a vivid and lasting impression.

Interest and eagerness to learn are stimulated through the daily use of one or two stereographs that fit the day's lesson.

Use lantern slides for recitation and review.

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Further particulars on request

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When you write, please mention VISUAL EDUCATION

A New Digital Age at the IIAH

By Richie McNamara, Austin Sharpe, John Schroeder

Institute for Industrial
IIAH
Art and History
www.iiah-usa.org

The Institute for Industrial Art and History (IIAH) is located on a 3-acre campus at 9 Village Way, North Andover, MA 01845. The non-profit 501 (C)3 exempt museum was fully incorporated in 2016 but has existed for over 25 years.

This article will outline the special features of the IIAH and specifically our collection of 3000 Magic Lantern Slides. We are going to give you insight into our latest project: a web-based sorted library of our Magic Lantern Slides. We will describe how the project came about, our methods for completing it, and what the future holds for the IIAH.

Our mission is to increase awareness of our scientific and industrial heritage. We believe that everyone who enjoys the technology we have today should understand and appreciate where it came from. The IIAH hopes to help you experience this heritage and enjoy it as both engineering and art.

We accomplish our goal by:

- Providing interactive displays
- Restoring antique machinery
- Presenting at schools, meetings, and other programs
- Publicizing in relevant journals
- Hosting open houses where likeminded people gather and share

Historic Images

Our Image Archive includes over 6500 imagery objects:

- Complete Keystone 600 Magic Lantern Slides
- Approximately 3000 Magic Lantern Slides *(Fig 2)*
- Astronomy Magic Lantern Slides *(Figs 3&4)*
- Victorian Microscope Slides
- 1500 Stereo View Cards
- Annotation cards in their original wooden cabi net
- 1500 35 mm Film Strip Ford Service
- Glass 3D Slides
- Numerous photographs, paintings, and prints

Our image archive can be seen with our projectors when touring the museum, but we have digitized it using our high-resolution flatbed scanners, microscope scanners and periodical scanner. All of our 3000+ Magic Lantern Slides were digitized using the scanner and software below.

Magic Lantern Slides:

Our collection of over 3000 Magic Lantern Slides range from images of scientific machinery to animals and nature. We take pride in our vast collection of slides and believe that everyone will quickly find a personal favorite. Our goal is to make our collection more accessible to the public and allow everyone to enjoy fascinating images that were not taken by a cellphone!

Our Magic Lantern Slides are categorized based on their source. Each slide has an "IIAH" number and acronym that corresponds to the source of the slide. They also have an unique number that allows the slide to be easily identified within the source.

A problem arose while using our categorization by source. If someone wanted to appreciate slides strictly related to a particular interest, they wouldn't want to look through all 3000 slides. They would have to go through each source, determine if that categorization related to their interest, and hope that they picked the right ones. This process would not guarantee that they see all of the slides they were looking for since the source doesn't always match up with the content of the slide.

The IIAH recognized that these issues were obstacles for our main goal. In order to introduce newcomers to Magic Lantern Slides, looking through our collection would have to be an enjoyable and effortless process.

We began to categorize our collection even further. This process involved "grouping" each slide based on the contents, regardless of its source. Our method first involved recording a brief description of all of our Magic Lantern Slides. The purpose of this was to generalize the contents of the slide with only a few words. Next, we took a large-scale overview and analyzed the major themes from our brief descriptions. Using this information, we created broader "grouping" categorizes that each slide would fit into. Some slides would fit into many categorizes, so they would receive multiple groups.

Virtual Branch Out:

We are continuing to incorporate more ways for people to experience the displays and contents of the IIAH. Along with our events at the museum, we provide a virtual experience on our website www.IIAH-usa.org. There is a tour that takes you step by step through the museum with images and videos.

Pair of projectors used at IIAH for demonstrations etc.

Auction Team Breker Auction Sale of Photographica and Film

September 24th 2021

Our member Uwe Breker has another packed sale coming up at his Cologne, Germany, sale room. The highlights for our interest are widely varied, ranging from Javanese shadow puppets via stereoscopic viewers of various kinds, to a fine zoetrope with images. A few of these are illustrated here.

Lot 188

Chinese and Javanese Shadow Puppets, before 1970

1) 3 tin figures with Chinese motifs, from 18 x 10 cm to 22 x 13 cm: angler, ploughman and rickshaw. - 2) 4 Chinese tin figures with artfully styled trees, from 20 x 26 cm to 26 x 23 cm: flute-player on ox, sedan transport, woman on handcart and children playing on oxen. - And: 3) 2 Javanese shadow puppets, probably of sculpted papier-mâché and finely carved wood with gilt decoration, depicting the white-faced ape-king Hanoman and his ruddy counterpart Sugriwa, approx. 45 cm high.

Lot 189

14 "Day and Night" Vues d'Optique, 18 Vues d'Optique and Replica of a Peep-Show Box.

Vues d'Optique of the time 1780-1850. 1-4) Cardboards colored with cut-out for original water color paintings in sizes 28 x 45 up to 31 x 45 cm: the bird Phöenix in the fire, Turkey, Peltenbergh and goldfish bowl. Good condition. (3/-) - 5) Cardboard 28 x 45 cm with hand-colored copperplate as flat for cut-out for original water color paintings: a lake in the mountains. - 6-14) Hand-colored copperplates, with pin-prick and cut-out light effects. Size 31 x 44 to 25 x 44 cm: Fountains in the parc of Versailles, water cascades, goodness Venus comes from heaven (on back titled: La Venus, sixième Planete, et son influxion. Med. Fol. No. 55), cathedral and tower of Pisa, library of Vatican, interior of the Pantheon, triumphal arch in Rome, interior of a cathedral and of St. Paul´s cathedrale London. Mostly good condition. - 15-30) Hand-colored copperplates, sizes from 48 x 33 to 41 x 26 cm: Potsdam, Leipzig, Rome, London, shipper by Kent, Chantilly, Palmyra, townhouse of Paris and others. Mostly normal condition. - And: 31) Replica of an unfinished peep-show box, 52 x 29 x 31 cm, folders apart: 52 x 92 x 31 cm, with 4 lighthold-ers and 2 holders for scenery. In front 2 viewing lenses diameter 12 cm, F = approx. 80 cm, with slider for transport protection, on back an opening of 24 x 14 cm for transparent pictures.

Lot 197

Magic Lantern Thimble, Dish and Literature:

1) France. Silver thimble, with Florian's monkey putting on a lantern show for farm animals. - 2) Plate by Manufacture de porcelain H & B de Choisy. Diameter 21 cm, marked on back marked on back

"23" and "quand on veut commander on doit savoir obeir", decorated with freemasonry symbols and a peep show. - 3) Bronze medal of "South London Photographic Society, awarded to Eustace Young for Lantern Slides 1900", the reverse showing angels and putti crowning Daguerre, in blue velvet case. - 4) Plaque of 35 x 50 mm: Cripplegate Photographic Society, 1938 Lantern Slides advanced J.R.P. Hilliard. - 5) Hepworth - "The Book of the Lantern", 1899, 286 pages. - And: 6) Norton and Bonner - "The Lantern and How to Use It", c. 1900, 146 pages. - In addition: Hrabalek - "Zauberwelt und Faszination des optischen Spielzeugs", 1985, 175 pages.

Lot 198

Schoenner and Plank Magic Lanterns, 1880:
1) Jean Schoenner, Nuremberg. Spherical polished brass housing, brass lens, cast lens standard in the form of a man, early version, for lantern slides with height of 2 1/3 in., housing on original burner, wood base, height of the lantern 14 1/5 in. Front lens missing. Excellent condition! (3/3) - And: 2) Plank, Nuremberg. For lantern slides with height of 1 ½ in, height of the lantern 9 in. With 18 slides of 1 ½ in. and approx. 25 slides of 1 2/5 in. (3-/3).

Amongst the numerous stereo viewers, one of the more interesting examples is Lot 131:

Coin-operated Stereo Viewer and Graphoscope

1) American Stéréorama, Montreuil-sous-Bois. Stereo viewer, 26 x 31 x 41 cm, for 2 x 12 stereo cards 9 x 18 cm, one coin is for only 12 pictures,

without key for cash-box, transport without function. With stereo cards, left wood part is missing. - 2) Graphoscope with 115 mm large viewing lens, without holder inside. - And: 3) Martinotto, Grenoble. 2 leaflets "Collection de vues stéréoscopiques 6 x 13" and 5 stereo cards 9 x 18 cm.

There is a wealth of interesting items, a plethora of cameras, all in all well worth going to the web site at

https://www.liveauctioneers.com/catalog/216194_161th-photographica-and-film-day-1-of-2/?page=1

where you can not only view the whole sale but also bid online. The sale room has an expert packing and shipping department which I can confirm is very efficient!

(Please note that the descriptions are those of the saleroom)

Tips on Giving Magic Lantern Shows

by Terry Borton

Editor's Note: *This article continues a series of short Tips on how to improve your magic-lantern shows. Terry Borton's American Magic Lantern Theater (AMLT) has given more than a thousand shows over the last 25 years, from Podunk to Lincoln Center. He says he's also made a thousand mistakes, and hopes these Tips will help you make a few less.*

7. The Screen

The bigger the screen, the better - with a couple of caveats. A portable 8' screen, (described below) is inexpensive, but screen prices, for you or your venue, go up rapidly for bigger screens.

The second caveat has to do with brightness. Obviously, the bigger the screen, the further your lantern needs to be from it to make a big image. That means that the image will not be as bright as it would if you were closer. You might well think that a 12' image would be half as bright as a 6' image, but that is not the case. Brightness decreases with the *square* of the distance, so a 12' image is actually one quarter as bright as a 6' image. If the hall is dark, and you have a good strong light in your lantern, this isn't going to make a big difference in most cases. But it does make a difference if the hall is big and not really dark, because the same light/distance formula applies to the audience. The image is much less bright for those in the back than for those in the front. Still and all, a 250 watt halogen bulb can usually handle the situation. (I'm not sure yet what to recommend for an LED.) The biggest show we ever gave was at Chautauqua, with about 3,000 in attendance. The hall was dark. I checked brightness at the back, and though it was not great, it was OK.

Your Portable Screen: A quarter-century ago I bought a second-hand collapsible 8' portable screen from an AV company. It's seen hard, hard service, and is still hanging in there. Eight feet is small enough to fit in a van. It's reasonably light, though awkward to manage; I just leave it in the van most of the time. It's big enough to be fine for an audience of 100, and adequate (barely) for an audience of 200 hundred.

It's a good screen. However, it does look like a beat-up piece of modern AV equipment. There's nothing Victorian about it. With some trial and error, my wife Debbie and I transported it into another century.

A Victorian Drape: Again, we relied on the magic of red velvet. We used a piece of "stretch" velvet about 1' wide and 12' feet long to make a top decoration. There are little pockets built into it, two feet in from each side. The top bar of the screen fits into the pockets. The center is held up with a little bracket, decorated with a "brass" medallion, and the velvet drapes artistically down in between. Gold braid curtain holders secure the drapes at each end.

At the bottom of the screen we put a 3' by 8' piece of velvet that has a ½" cord sewn into the top lengthwise seam to make it fat. This is stuffed between the screen and the metal frame that holds the screen when it is rolled up. That holds the velvet in place across the bottom of the screen. Then the drape is arranged over the legs.

The drapes go up quickly, and down even faster. They are light enough so they don't pull over the frame. And they create a dramatic Victorian feel on stage that matches the red drapes on the lantern table. It is amazing how this changes a magic-lantern show. Viola!

You need to get your portable screen up as high as you can. If there's a stage, use it. If your venue has risers, put the screen on them. If it's a long hall, with lots of heads in the way, take two tables, tape them together well, and put the screen on that. (Be careful lifting the screen up there, and taking it down. It's a two or three-person job.)

Venue Screens: Often your venue will have a screen. If it's a small venue, you may want to use your screen because it looks better, or use theirs, if it's the same size or bigger, because it's higher in the air, and easier to see.

Some venues have a "grey" screen, or will rent a screen that turns out to be grey. This works well for movies, but you *really* don't want to use it for projecting a large magic-lantern image. The grey eats the light. Be sure to stipulate that you want a *white* screen.

Sometimes a venue will have a white muslin scrim on stage that they use for a screen. Again, this works well for movies. It's OK for the magic lantern if your image is not too big. The muslin isn't as bad as a grey screen, but it is not as reflective as a modern white screen.

Sometimes you want a bigger screen than 8 feet, but the venue doesn't have one, or can't afford to rent one. Again, my wife came to the rescue. She made a 12' screen from sheets. A wire goes through the seam at the top, with loops at the ends. Cords tie to the loops so that the screen can be strung between two pillars in the venue, or attached to the ceiling. Other cords attach to the bottom corners to pull it tight. It's like the old-time screens. Works just fine.

Next Time: The Music

P. S. Want to improve your performances? Join the biweekly Zoom Magic Lantern Performers' Group for discussion, tryouts, feedback. Contact Terry at *TBorton@MagicLanternShows.com.*

From Lewis Wright: 'Optical Projection', 1895

Sizes of Screens.-The limits of transparencies have been stated. Faced screens are always mounted on a rod and roller, just like a map, and hence more than 12 or 14 feet wide is awkward to carry. For a hall there is no limit to these screens beyond the size of the wall on which they have to be stretched in the making. For physical demonstration more than 10 or 12 feet is not required; for microscopic work 12 to 14 feet is better. Both for the latter, and also for pictures, it is to be noted, that some margin *improves the effect*; thus, a 12-feet disc will look much better on a 15-feet screen, than on a 12-feet screen. Regular lecturers who use sheets, generally prefer to have two; one 12 to 14 feet, and the other 18 to 20 feet square. If only one is used, 15 or 16 feet is the most useful size. *(! - Ed)*

The Purposes of The Society shall be:

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

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Note: As a Society, MLS does not give valuations nor takes responsibility for advice or guidance, nor implies any form of guarantee for the accuracy or consequences arising from information so given.

The Magic Lantern Calendar - September 2021

Events

August 30, 2021. ***All the Colors of Cinema,*** Associazione Italiana Colore (International Colour Association) Congress presentation, Milan, Italy.

September 15-18, 2021, ***30th International Panorama Council Conference,*** New Bedford, MA.

October 15-17, ***Daguerreian Society 2021 Symposium,*** online.

October 23, 2021, ***Fall Meeting,*** Magic Lantern Society, Swedenborg Hall, London, England.

January 22, 2022, ***Annual General Meeting,*** Magic Lantern Society, London, England.

April 29 – May 1, 2022, ***Magic Lantern Convention,*** Magic Lantern Society, Birmingham, England.

May 5 –7, 2022, ***The Magic Lantern in Leisure, Entertainment and Popular Culture,*** , B-Magic Final Conference, Antwerp Belgium. Pre-conference Event at CINEMATEK Brussels, May 4, 2022. Call for Papers open until 1 October 2021. See https://www.uantwerpen.be/en/projects/b-magic/final-conference/call-for-papers/

September 2022, ***Magic Lantern Convention,*** Magic Lantern Society of the US and Canada, Cleveland OH. Dates TBA.

Exhibits

Now open, ***David Livingstone Birthplace Museum,*** includes his magic lantern and slides, South Lanarkshire, Scotland.

Opening September 30, 2021, ***The Path to cinema: Highlights from the Richard Balzer Collection,*** Academy Museum of Motion Pictures, Los Angeles CA USA. 9,000 magic lantern objects collected by former MLS president Richard Balzer.

Through December 4, 2021, ***Victorian Leisure: Virtual Victorians,*** Daventry Museum, Daventry Northamptonshire, England.

Through December 2026, ***The Story of the Moving Image,*** Australian Center for the Moving Image, Melbourne Australia. From magic lanterns to the latest in interactive technology

Online

The Museum of American Magic Lantern Shows, 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page. www.magiclanternmuseum.com

Baker & Rouse: A Successful Partnership, online exhibit at Museums Victoria, Australia https://museumsvictoria.com.au/kodak/history/baker-rouse/

Virtual Worlds in Early Cinema: Devices, Aesthetics and *Audiences*, Museu del Cinema, University of Girona, October 20-22, 2021, register by October 15.

Lucerna – the Magic Lantern Web Resource, online database collaboration covering all aspects of magic lanterns. http://lucerna.exeter.ac.uk/

The Dutch Virtual Magic Lantern Museum An online museum from the collection of Henc R A de Roo of Huizen, The Netherlands. https://luikerwaal.com/indexx_uk.htm

To add your magic lantern show, exhibition, or other event to our calendar, or to list your show for potential bookings, drop a line to briandrogers@gmail.com

Please note - in the present circumstances, it is best to check with the organisers before making firm plans - Ed.

Classified Advertisements

Wants

WANTED

English collector looking for figurines depicting itinerant lanternists and peepshowmen – examples shown here.

If you have any such pieces that you would like to sell

please **contact Mike Smith – kime1944@gmail.com**

WANTED

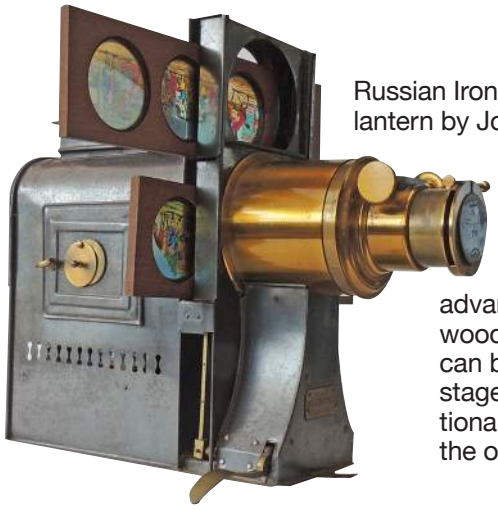
Looking for the following slides to complete sets I have.

Voyage of Life #2, "Youth", Beale, wood mount, I believe looks like this:

Tam O'Shanter, 3¼ x 4, color, #6. Have spare #1
Life of Lincoln, 3¼ x 4, B/W, #'s 2 &3.
Pied Piper, 3¼ x 4, color, #'s 1 & 2
Where is My (Wondering) Boy To-Night, 3¼ x 4, color, # 5.
Marley's Ghost (A Christmas Carol), 3¼ x 4, color, # 24 (last slide)
Marching Thru Georgia, #5, "We made a thoroughfare"

Contact Ron Easterday
rleasterday@comcast.net

Sales



Russian Iron Metamorphoser lantern by John Wrench & Son, London. The design was introduced by W C Hughes in 1888. The advantage is that a wood mounted slide can be placed in one stage and a conventional slide carrier in the other, so that the types of slides can be mixed during the presentation. It comes with an electric lamp holder. Circa 1890.

Price $350.
Contact David Evans,
secretary-treasurer@magiclanternsociety.org

This page available to members for Sales or Wants. Please contact the Editors